

THE MUSICAL TIMES

And Singing-Class Circular,

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CHARACTERS REPRESENTED.

Robin Hood, Earl of Hunting-	The Outlaw King of the Foresters
don (Tenor)	
Marian (Soprano)...	The Betrothed of Robin Hood.
Little John (Bass) ...	First Lieutenant.
Will Scarlett (Baritone) ...	Second Lieutenant.
Frisk Tuck (Bass) ...	Chaplain to the Foresters.
Much, (the Miller's) Son (Tenor)	Chief Ranger.
Holy Palmer (Bass) ...	
Sheriff of Nottingham (Bass) ...	
Chorus of Forest Maidens, Foresters, Soldiers, &c.	

ACT I.

Scene.—Sherwood Forest. The House of the Outlaws.—The Chase. Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie Men." Solo, Tenor, Bass, and Chorus, "Hark! Hark! away." Recit., Soprano, "Ye beauteous forests." Aria, Soprano, "Sweet pretty bird." Ballad, "Whispering Voices." Instrumental, Horns. Recit., Soprano, "Hark, 'tis the horn." Chorus, "Hark! to the sound." Recit., Soprano, "Sweet Echo," and Madrigal.

ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian. Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." "Ave Maria, Ave Maria." Scene II.—May-day Festivities.—The Trysting Tree. Bacchanalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morris Dance. Chorus, "We'll dance, we'll sing."

ACT III.

Scene I.—A Dense Forest. The Capture of Will Scarlett. Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue." Scene II.—A Dungeon in Nottingham Castle. The Shriving of Will Scarlett. Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Miserere Domine." Dead March. Scene III.—Scalfold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will Scarlett by Robin Hood and his Merrie Men. Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away," &c. Round, "With a down, down." Scene IV.—Sherwood Forest.—The Trysting Tree. Finale, Galopade, "We'll trip it merrily o'er the lea."

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THE MUSICAL TIMES,

3rd Singing Class Circular.

SEPTEMBER 1, 1870.

THE LONDON MUSICAL SEASON.

By HENRY C. LUNN.

THE hopeful signs of the progress of music in England, are by no means so numerous as sanguine enthusiasts would lead us to imagine; for if we separate the worshippers of art from the worshippers of artists, we shall find that the former class is in a sad minority. A record of the past session thrown into the conventional language of the usual *resumé*, would be merely a recapitulation of so many former seasons, that it might almost have been set up in type at the beginning of the year, with a few blanks left for the filling in of names and dates. Certainly, two Opera-houses have been opened, the old established Musical Societies have given the stipulated number of concerts, and all has been done that the fashionable world requires. But where shall we turn for the proof that the appreciation of the highest class of music is steadily on the increase? At the Opera the favourite singers in their favourite parts have been the real attraction, whilst "Medea" and "Fidelio," have been given just enough to make the classicalists long for more; and the two hitherto unknown Operas, "L'Oca del Cairo" and "Abu Hassan," have been played two or three times to comparatively empty houses. It is true that Wagner's Opera, "Der Fliegende Holländer," must be accepted as a welcome novelty; but neither Campana's "Esmeralda" nor Ambroise Thomas's "Mignon," are the works which would have been chosen by a management accustomed to cater for an audience of highly cultivated taste. In the popular Oratorios, operatic singers have filled concert-rooms to overflowing, whilst comparatively unknown sacred works have been left to struggle into notice on the principle, we presume, that love of art is a virtue which should be its own reward. With the exception of the really fine performance of Mendelssohn's "Antigone" by Mr. Henry Leslie's choir, and the single presentation of Beethoven's Mass in D—altered to suit the requirements of the Sacred Harmonic Society—the "Oratorio Concerts" alone have shown activity in the performance of any but the well-worn works which for years have represented the classical element; and although much interest has been excited amongst the music-loving few, by the revival at these concerts of two of the greatest compositions of the master minds in creative art, and the production of a new Sacred Cantata, by a modern composer, the many are almost unconscious that any unusual occurrence has disturbed the even flow of the London "Musical Season." Whether a steady perseverance in the good cause may eventually alter this state of things, it would be impossible to predict; but, meantime, let us not believe that the taste of musical England is rapidly improving, simply because it has so long been the fashion to say so. The fact we have stated is undeniable—no good, therefore, can be effected by refusing to believe it, and no harm can be done by boldly stating it.

At the Royal Italian Opera, the pertinacity with which Madlle. Sessi was put forward in so many parts already identified with artists actually in the establishment, must have appeared extraordinary to

those who believe that the secret of operatic management should mainly consist in making the best of the materials at command. That Madlle. Sessi has many excellent qualifications, both as a singer and an actress, cannot be questioned; but although the audience welcomed her in such parts as *Lucia* and *Maria*, in "La Figlia del Reggimento," it was scarcely to be expected that those who had witnessed the exquisite performance of Madlle. Nilsson as *Ophelia*, in Ambroise Thomas's "Hamlet," should have accepted a representative of this character, whose chief recommendations were a fixed resolution to overcome difficulties and a blissful unconsciousness of failure. Had Madlle. Sessi understood the limit of her own powers, or placed herself under the guidance of her real friends, she would have maintained a much higher position during the season; for in many parts which did not demand more than carefully cultivated vocal execution and ordinary knowledge of the stage, she was received, as she deserved, with the utmost amount of favour. Madlle. Cari, who made her *début* as *Maffeo Orsini*, in "Lucrezia Borgia," gave us but little opportunity to judge of her powers, for after this one performance, she joined the company of the rival establishment at Drury Lane. Of Madlle. Olma, who appeared in the small part of *Papagena*, in "Il Flauto Magico," we can speak most favourably; and Madlle. Madigan, in some very important secondary characters during the season, proved herself a reliable member of the company. Madlle. Titens still reigns without a rival in those parts with which the public is now accustomed to associate her name, wisely abstaining from courting mere versatility at the expense of her high reputation. This season, however, she has added another character to her already extensive *répertoire*, that of the Queen, in Ambroise Thomas's "Hamlet," the whole of the music of which she sings with a dramatic power, showing how thoroughly the heart of a true artist is always in her work. Madame Adelina Patti was so effective as *Esmeralda*, in Campana's feeble Opera of that name, that we are almost inclined to fear that it was at her desire the work was produced. If so, this affords one more instance of the manner in which the destinies of operatic world are ruled by vocalists, a fact which should in justice be put forward when the apparently eccentric actions of lessees have to be canvassed. Madame Pauline Lucca's singing remains as unfinished as ever; but her pleasing person and winning manner satisfy the many; and the characters which most require these latter qualities are therefore those which she should adhere to: certainly *Angela*, in Auber's "Le Domino noir," will scarcely add to her reputation. Madame Vanzini and Madlle. Scalchi have as before, proved of much service during the season; and amongst those who have ably supported subordinate parts, we must mention Mesdles. Bauermeister and Locatelli. The tenor department has been, as usual, unsatisfactory. Herr Wachtel, whose high chest notes and prodigious physical power have deceived many persons into the notion that he was a fine singer, departed suddenly, having previously written an explanatory letter to the papers which nobody cared about; Signor Mario has again exhibited to us how very gradual is the decay of a voice which has been properly trained; Dr. Gunz has sung well some purely German parts; Signor Vizzani, a new comer, has displayed a fairly good voice and style; and Signor Marino as *Corentino*, in Meyerbeer's "Dinorah," was highly effective;

but, with the exception of Signor Naudin, always a reliable and conscientious artist, the company is as far off as ever from possessing a tenor upon whom the subscribers and the public can depend with confidence. Signor Cotogni has materially advanced his reputation by his performance of *Hamlet*, in Ambroise Thomas's Opera; and Signor Graziani, if he have not added to, has, at least, supported his previous position. Signori Ciampi, Baggiolo, Tagliafico, Capponi, M. Petit, &c., have been of infinite value in strengthening the cast of several well-known works; and Signor Caravoglia, a new Bass, has also been deservedly well received. The catalogue of unfulfilled promises is not this year large; but we regret that Verdi's "*Macbeth*" was not given; for although not passionately attached to the music of this composer, we can imagine that the *Lady Macbeth* of Madlle. Titiens, must be one of the finest performances on the lyric stage. The two conductors, Signori Vianesi and Bevigiani, have done their best to support a bad system, no amount of exertion, even with more experienced directors, having the slightest chance of a really successful result where the *bâton* is constantly changing hands. Whether this method will be persevered in next season, we cannot say; for it now seems certain that Mr. Gye is to reign supreme over the fortunes of the Royal Italian Opera, and that Mr. Mapleson is to become lessee of Her Majesty's Theatre.

At Drury Lane Mr. Wood assembled an excellent company; and had he not relied too exclusively upon the attraction of Madlle. Nilsson, he would no doubt have had a more successful season. The subscribers and the public, however, were taught to expect the great Swedish vocalist on most of the principal evenings; and the consequence was that when she became too ill to appear, although several well-tried works, with well-tried singers, were given, the house was comparatively empty. It is unnecessary to record the successes of Madlle. Nilsson in all her well-known parts; but we may say that her exquisite singing as *Alice*, in "*Roberto il Diavolo*," *Desdemona*, in "*Otello*," and *Mignon*, in Ambroise Thomas's Opera, has materially raised her in public estimation. Madlle. Ilma di Murska has always been accepted as an efficient and reliable artist; but we were perfectly unprepared for so excellent—we might indeed say absolutely perfect—a performance, both vocally and histrionically, as that of *Senta*, in Wagner's "*Der Fliegende Holländer*." To execute the music of this part was no easy task for the most accomplished vocalist; but so thoroughly to realise the conception of a composer who places as much reliance upon the actor as upon the singer, and whose every musical phrase is instinct with the accompanying dramatic action, proves beyond doubt the possession of a creative power which almost amounts to genius. Madame Volpini has done much during the season to advance herself in public favour, especially by her brilliant vocalisation as *Filina*, in Ambroise Thomas's "*Mignon*." We expected more from Madame Monbelli, considering the effect she invariably created in the concert-room. It is still possible, however, that practice on the stage may enable her to take that place in an operatic company for which her voice and style eminently fit her. Every endeavour was made to place Madlle. Reboux in the first rank during the season; but although undoubtedly an experienced singer, the unfortunate tremulousness of her voice—which she evidently rather encouraged than repressed—prevented the

possibility of her retaining the post of *prima donna*, even during the temporary indisposition of Madlle. Nilsson. Of Madlle. Lewitzky, we have still great hopes; for although her excellent singing as *Isabella*, in Mozart's "*L'Oca del Cairo*," excited expectations which were not realised in her *Zerlina*, she is so young, and appears to possess so much intelligence, that we confidently look forward to her successful re-appearance at some future time. No regret was felt at the disappearance of Madame Barbot, after her single performance of *Valentine*, in the "*Huguenots*," but Madlle. Savertal, who was announced in the prospectus, and of whom we have heard favourable report, would probably have been a welcome addition to the company; and, at least, her appearance would have absolved the lessee from the charge of not fulfilling one of the important promises in his opening programme. Madlle. Cari (who, from some unexplained cause, came over from the rival establishment) displayed a good contralto voice, and discharged the small duties allotted to her with infinite credit. Of so consummate an artist as Madame Trebelli-Bettini, we could say nothing but what we have so often written in her praise. Signor Mongini's fine voice gave strength, if not refinement, to the tenor department during a large portion of the season; and Signor Bettini, one of the most painstaking and conscientious members of the company, and Signor Gardoni, an old favourite, also lent most efficient aid to the general success of the season. Despite a certain hardness in the voice of Signor Perotti (the new tenor), there is much to admire in his singing; his execution of the trying music of *Erik*, in Wagner's Opera, being in many respects highly commendable. Signor Rinaldini, too, another new comer, made a highly favourable impression, as did also Signor Archinti in the little he had to do. Considering the claims of M. Faure to a prominent place throughout the season, it appears extraordinary how rarely he was heard. Why, for instance, was not "*Don Giovanni*" re-cast, instead of allowing his fine performance of the "*Don*," to be limited to one night because certain persons failed in some of the other characters? It is true that his *Lotario*, in Ambroise Thomas's "*Mignon*," displayed his talent to the best advantage, but this work was played but seldom; and how many Operas could we name in which his co-operation would have proved a tower of strength. We would pass over the name of Mr. Santley with the usual recognition of the invaluable nature of his services, were we not compelled to record our unqualified admiration of his performance of the *Holländer*, in Wagner's Opera, a performance which not only stamped him as unquestionably the greatest baritone of the day; but proved beyond doubt that he had so earnestly studied the character as to invest it with that mysterious and supernatural colouring without which it would have merely taken its place as the conventional bass of the operatic stage. So intellectual a personation of a really difficult part is too rare to be dismissed without a special mark of recognition. Signori Verger and Raguer, considering the powerful basses and baritones already in the company, created a favourable impression, and probably may be made of more use next season. Signori Gassier, Foli, Castelli, Mr. Lyall, &c., may be briefly dismissed as too well known and efficient artists to need separate comment. So many of the Operas promised in the prospectus have been faithfully produced, that we care only to mention one which was not—Cherubini's "*Les deux*

Journées"—a work which we have long waited to hear in its perfect form; and, (considering that Mr. Santley was ready for the part of *Michel*, the water-carrier), one admirably adapted for the company. Let us hope that so welcome a revival is only delayed for one season. Meanwhile, we must thank the management for such revivals as Mozart's "*L'Oca del Cairo*," and Weber's "*Abu Hassan*;" and above all, for bravely venturing an Opera by that much abused, and much abusing composer, Wagner, whose unmeasured defiance of the critics, although no evidence of the possession of genius, is by no means a proof of his want of it. With a line of unqualified praise for the admirable manner in which Signor Arditì has conducted during the whole of the season, we must conclude our notice of Mr. Wood's first operatic campaign.

The concerts of the Philharmonic Society have thoroughly maintained their character in the instrumental department; but to ensure the appearance of a higher class of vocalists, we cannot help thinking that some definite arrangements should be made at the commencement of the season, so that names of eminence may be announced in the prospectus. There may be every disposition to engage well-known singers at each concert, but they are not to be procured at a few days' notice; and as second or third rate artists are constantly pressing for a hearing, there may be great danger of a still greater deterioration in the vocal department of the programmes, unless some such system as we have mentioned be adopted. Meanwhile, let us heartily praise the Directors for giving so excellent a final concert "in honour of Beethoven." Certainly, no Society had more right to represent the feeling of England on this occasion; for, apart from having been the means of introducing many of Beethoven's works to this country, it has immortalised itself by voluntarily giving substantial aid to the great composer in the hour of sickness and need.

The "New Philharmonic" Concerts, and the "Monday Popular" Concerts call for no particular notice, save a line of commendation on the efficient manner in which they have been conducted; and we may also say that the "Sacred Harmonic Society," by the production of Handel's much-neglected Oratorio, "*Deborah*," and the performance of a mutilated version of Beethoven's Mass in D, has at least shown a desire to introduce some novelty into their programmes.

Mr. Henry Leslie has given some very excellent concerts during the season, in which his choir has been the principal attraction—the performance of Mendelssohn's music to "*Antigone*," especially, being a success not easily forgotten—but we may also say that he has taken the field as a concert-giver on a more extensive scale, the principal singers from the Opera being engaged, and the fashionable, rather than the musical, portion of the London public being appealed to with a programme of Italian music, reminding us of the olden days of "Benefit Concerts." Oratorios, in which the principal parts have been sustained by Operatic vocalists, have also been given under Mr. Leslie's direction, which have attracted large audiences.

As we have already said, the two great works revived at the "Oratorio Concerts," have been really the most noteworthy events of the season. Beethoven's Grand Mass in D, and Bach's "*Passion Musik*" have been shown to be not only perfectly

intelligible to the performers, but equally intelligible to the listeners; and as we are certain that increased familiarity with these compositions will but deepen the impression which they have already made, we look forward with the utmost interest to their repetition. We must also mention the production of the Sacred Cantata, "*Rebekah*," written especially for these concerts by the conductor, Mr. Joseph Barnby, the success of which was so decisive, that it was selected for performance at the Hereford Festival. Whilst reviewing the series of "Oratorio Concerts" during the past season, it must in justice be said that the choir has made very decided progress both in quality of tone, and decision of attack; and when we consider that, in spite of the short time necessarily allowed for rehearsals, every promise in the prospectus has been rigidly redeemed, it may be readily imagined that a heart must have been thrown into the practice which materially lightens the labour of a conductor.

At the Crystal Palace, good instrumental works, well performed, have, as usual, ensured thoroughly appreciative audiences; and although perhaps the programmes have shown an undue leaning towards the modern German school, it is, no doubt, desirable that at least we should have a Musical Institution where novelty is admitted. We cannot forget what this establishment has done towards placing the name of Schubert amongst the great composers of the world; and provided we are not told in the books of words what we are to think of untried writers, we shall always be glad to hear what they have to say. When the choir, which certainly shows some signs of improvement, shall have been placed in as high a state of efficiency as the band, we shall hope to hear many great works which are too rarely presented in our concert-rooms in the metropolis.

The abolition of an orchestra in theatres exclusively devoted to the performance of the drama, some time ago strenuously advocated in this journal, appears likely to be acted upon. At the Prince of Wales's Theatre, where all the latest refinements of stage arrangement are so effectively carried out, as a preliminary, we presume, to not hearing the instrumental performers, we have, during the last season, not been permitted to see them; and the bill of Mr. Hare's benefit, at the Princess's Theatre, announces that "there will be no orchestra," two musical friends having offered their services on the occasion. We know that "stage music" is often lugged in to heighten the effect of a "Sensation drama;" but if the abolition of the first should necessitate the abolition of the second, we need scarcely say that we shall be additionally grateful. As for the indifferent playing before and between the pieces, surely no intelligent member of an audience could desire the continuance of such a custom. A well-known Overture, effectually displaying the incapacity of the orchestra, can scarcely prepare the listeners for an elegant comedy; and when the curtain falls, the short interval for conversation or refreshment, can hardly be enlivened by scraps from classical symphonies, or a common-place set of quadrilles.

In a record of the musical events of the year, the honour voluntarily conferred upon Professor Sterndale Bennett by the University of Oxford, cannot be lightly passed over. So much has been said about musicians banding themselves together to raise the "status" of the English Professor, that we are

glad when our theory can be practically proved that the "status" of a Professor depends entirely upon himself. Not only by his works, but by his unceasing devotion to the healthy progress of music in this country—involving sacrifices which only those intimately acquainted with him can ever know—has Professor Bennett worthily earned a distinction which, although in fact a recognition of the artist, is in effect a recognition of the art. Music in England is advancing but slowly to its true position; and as much can be done by its followers to urge its real claims upon the nation, we should be doubly thankful to those who, gifted by nature with a great power, devote that power to the highest and noblest purpose.

THE HEREFORD MUSICAL FESTIVAL.

THE widows and orphans who derive such important benefit from the proceeds of the Three Choir Festivals have a right to congratulate themselves upon the result of the late discussion upon the subject; for not only has it, we hope, set at rest the question of the continuance of these meetings, but it has proved beyond doubt that any person who advocates their abolition upon strictly religious grounds cannot hope to be successful whilst the purely benevolent object for which they were founded is not admitted into the argument. Were these Festivals instituted for the purpose either of mere entertainment or of enriching any body of speculators, the desirability of their taking place in a Cathedral might with more show of justice be debated; but when we know that the poor families of the neighbouring clergy are alone the recipients of the profits, the very sacredness of the place in which they are held should render the appeal additionally forcible; for if charity do not form an important portion of Christianity, surely the preachings of its divine founder have been in vain.

The one hundred and forty seventh meeting of the Three Choirs commenced at Hereford on Tuesday, the 23rd ult. A full choral Service was given in the Cathedral at half-past 9, at which a sermon was preached by the Rev. Dr. Jebb (Canon Residentiary of Hereford) earnestly advocating the claims of the Charity, and eloquently setting forth the desirability of employing music as a powerful aid in promoting the highest religious feeling; but at the same time expressing a regret that the Festival performances had become somewhat too much disconnected with the Service in the lapse of years since they were instituted.

Assuredly no Oratorio could have been selected better calculated to inaugurate the Festival than Mendelssohn's "Elijah," which was performed in the Cathedral at 1 o'clock. Most of the choral parts of this work were rendered with much effect, the whole of the Baal choruses, the overwhelming "Thanks be to God" (in which, perhaps, Mendelssohn approaches nearest to Handel), and the wondrous chorus, "Behold, God the Lord passed by," were especially deserving of praise, not only the notes, but the feeling of the composer having been evidently studied by the choir both with care and intelligence. The soprano music in the first part was sung by Miss Edith Wynne with much earnestness, the great duet with *Elijah* "What have I to do with thee," affording this rising vocalist ample opportunity for the display both of her declamatory and expressive powers. A good word must be said for Miss Marion Severn, who

in the air "Woe unto them"—a severe test for a young singer—and in the contralto portions in the concerted music of the first part, displayed a well-trained voice and good musical feeling. In the second part Madlle. Tietjens created the usual effect by her excellent rendering of "Hear ye, Israel," and Madame Patey in "O rest in the Lord" so thoroughly won the sympathies of the audience that it was with extreme difficulty the applause could be restrained. Mr. Montem Smith gave with the purest expression the air "If with all your hearts," and Mr. Vernon Rigby was highly successful in "Then shall the righteous," these two solos, the one early and the other late in the work, giving both singers (as the tenor part is usually divided) an equal opportunity of producing an effect. Mr. Santley has so much identified himself with the part of the Prophet that we need only say his singing was fully equal to that on former occasions; and although we should prefer the infusion of a little more energy and passion than he displays, there can be little doubt, as we have indicated, that our opinion is not the opinion of the majority.

The evening performance, being the first that has taken place in the Cathedral, excited much interest, the appearance of the building lighted up and filled as in the morning, presenting an effect as novel as it was beautiful. The performance commenced with the first and second parts of Haydn's "Creation," the principal vocalists being Madlle. Tietjens, Madame Sinico, Mr. Montem Smith, Mr. Lewis Thomas, and Mr. Santley. Although such well-known music, sung by such well-known artists, requires but little comment, we cannot refrain from giving unqualified praise to Madlle. Tietjens for her excellent singing of "With verdure clad," and also to Madame Sinico for her very careful rendering of "On mighty pens;" not only her execution of the music being perfect, but her pronunciation of the words showing that she pays us the compliment of studying our language before she sings in it. Mr. Montem Smith, too, in the air, "In native worth," was thoroughly satisfactory, and the choruses, especially "The heavens are telling," were given with the utmost effect. The second part was devoted to Mr. Joseph Barnby's Sacred Idyll, "Rebekah," the work being conducted by the composer. In our notice of this composition, on its production at the "Oratorio Concerts" in London, we spoke at length upon its merits; and a second hearing, when we may be supposed, from having examined it at leisure, to have become more coldly critical, confirms our opinion that it shows not only much inventive power, but that its author has trained himself in a good school of writing. That the harmonies are in parts somewhat redundant, and that the composer has often given us proofs of solid scholarship which, although excellent in themselves, belong by right to more ambitious works, are individual opinions with which the composer may not agree; but the excessive beauty of many of the melodies, the fancy displayed in much of the light choral music, and the contrapuntal knowledge everywhere apparent, but in no place obtrusive, give evidence of the possession of power which cannot for a moment be doubted. The execution of the Cantata was everything that could be desired. Madlle. Tietjens achieved a marked success in the melodious air, with chorus, "Who shall be fittest?" and also in the duet with Mr. Vernon Rigby, "Oh flower of

the verdant lea." The tenor solo, "The soft southern breeze," was well given by Mr. Vernon Rigby, whose voice is excellently suited for songs of this expressive character, and who really exerted himself to the utmost to give effect to the whole of the music allotted to him. Mr. Lewis Thomas was equally efficient in the bass solos, and the choir sang throughout with a precision and earnestness which, whilst it materially aided the success of the work, must have been in the highest degree gratifying to the composer.

On Wednesday morning the performance commenced with Mr. A. S. Sullivan's Sacred Cantata, "The Prodigal Son," a work which had especially earned a right to a place at this Festival from its success on its production last year at Worcester. The principal parts were sustained by Madlle. Tietjens, Madame Patey, Mr. Vernon Rigby, and Mr. Santley. In the soprano solo, "O that thou hadst hearkened," Madlle. Tietjens was deeply impressive, and her recitatives were given with the truest appreciation of the composer's intention. Every praise must also be awarded to Mr. Vernon Rigby for his interpretation of a tenor part so intimately associated with the name of Mr. Sims Reeves; and we almost regretted that the sacredness of the building withheld the applause which all must have felt was his due, more especially for his delivery of the air "I will arise," and also for his impressive singing in the duet, "Father, I have sinned." Mr. Santley gave the whole of the music with a depth of feeling and tenderness of expression which could not fail to speak to the hearts of all, the air "For this my son was dead" being, indeed, a model of vocal eloquence. Madame Patey's single solo, "Love not the world," was so exquisitely given as to cause an irrepressible murmur of gratification; and the choral parts, although occasionally betraying the want of sufficient rehearsal, were, on the whole, satisfactorily sung. The work was conducted by the composer. The "Prodigal Son" was followed by Spohr's "Last Judgment," an Oratorio which now appears rapidly making its way to its true position amongst the best works in sacred musical art. The well-known desire of the conductor, Mr. Townshend Smith, to present one of Spohr's compositions at every Festival over which he presides is an earnest that much care has been bestowed upon the preliminary training of the choir in the difficult choruses of this work; and it is due, therefore, to all concerned to record the fact that we have rarely heard the choral parts of the Oratorio better given. "Praise His awful name" and "Destroyed is Babylon" were sung with the utmost decision, the quality of tone in the former chorus being especially deserving of praise. The solo parts were given by Miss Edith Wynne, Miss Marion Severn, Mr. Montem Smith, and Mr. Lewis Thomas with excellent effect, a good word being again due to Miss Marion Severn, not only for her careful and expressive delivery of the solo, "These, who passed through heavy tribulation," but for her steadiness and accuracy of intonation in the concerted music, much of which is extremely difficult for a young vocalist. A little episode occurred at the commencement of the second part of the "Last Judgment," the entry of the Prince and Princess Christian causing all the audience to stand (many of them upon their chairs) and "God save the Queen" to be sung (the solo by Miss Edith Wynne) by the "whole strength of the com-

pany." Such an audible recognition of the presence of royalty in a Cathedral—and especially between the parts of an Oratorio like the "Last Judgment"—appears gratuitously playing into the hands of the opponents of the Three Choir Festivals. This interesting morning's performance concluded with Mozart's Twelfth Mass, the solo parts of which were sustained by Madame Sinico, Miss Marion Severn, Mr. Montem Smith and Mr. Lewis Thomas. The Cathedral was much better filled than at the performance on the first morning, a result which, we trust, was attributable to the attraction of the music, and not to the presence of the Prince and Princess Christian.

The miscellaneous concert, which took place in the evening at the Shire Hall, although highly attractive to the lovers of detached pieces, interpreted by thoroughly competent artists, demands but little comment in the record of a Festival. The one exception to the disconnected character of the vocal part of the programme was the performance of Mendelssohn's "Loreley" music, which was so excellently given, both in the solos and choral parts, as to excite quite an enthusiasm in the room, the highly characteristic "Vintagers' song" being most decisively re-demanded. Miss Edith Wynne sang the solo in the beautiful "Ave Maria" (the chorus of which should have been more subdued) with good feeling; and the highly dramatic soprano part in the well-known *Finale* received the utmost justice from Madlle. Tietjens. The orchestral pieces were Mr. A. S. Sullivan's overture "In Memoriam," and Beethoven's Symphony in B flat (No. 4); and the single instrumental solo was a portion of Spohr's violin concerto, No. 6 (the Recitative, Adagio and First movement), well played by Mr. H. Blagrove, all of which were listened to with an attention which reflected the highest credit upon the Hereford audience. The vocal music was well selected to display the talents of the solo singers who took part at the cathedral performance in the morning; and the applause at the end of each piece was most liberally accorded.

The performance on Thursday morning commenced with Mendelssohn's "Reformation Symphony." Abstractedly a symphony in a cathedral might sound somewhat secular; but such a symphony, and upon such a subject, the composition, too, of one of the most deeply religious men who ever glorified his faith by the aid of music, was not only in accordance with the sacred character of the building, but seemed to gain in intensity of expression by the holy nature of the surroundings. On the whole the work was well played, the "Allegro vivace," with its beautifully melodious "Trio," creating a very marked effect, and the last movement being given with much vigour. The symphony was followed by all that Mendelssohn has left us of his Oratorio "Christus," which, although a fragment, is so superior to many more modern completed works, that we cannot but wonder how it can be that such music should remain comparatively unheard for years. We know what Mendelssohn himself thought of this composition, and how earnestly he hoped that it might prove his greatest Oratorio, a wish which, judging from these specimens found amongst his papers after his death, would most certainly have been amply fulfilled. The work opens, after a brief recitative with a trio for tenor and two basses, the *staccato* quaver

accompaniment, which runs almost throughout, having an excellent effect, against the calm flow of the voice parts. The chorus, "There shall a star," contains some of the most exquisite writing to be found in any of the composer's sacred works. The impetuous *forte* passage, to the words "And dash in pieces," is positively overwhelming, and the heavenly calm of the Lutheran chorale, which commences unaccompanied, forms a contrast the effect of which is indescribable. The chorus, "Crucify Him," beginning with a progression of semitones, and accompanied throughout with semiquavers—reminding us, rather more in character than in notes, of "Stone him to death," in "St. Paul"—expresses with unerring fidelity the restless impatience of a crowd thirsting for vengeance, the bold modulations giving extraordinary force to the sudden cries of the multitude. The chorus in E minor, "Daughters of Zion," commencing with a *pizzicato* accompaniment for the violins, is one of the most pathetic choral pieces ever written, even by the great master of musical pathos; and the beautiful chorale, "He leaves His heavenly portals" (which, like that already mentioned, is Lutheran) is a model of quiet and appropriate harmony. With the exception of the few bars for the soprano at the commencement (sung by Miss Edith Wynne) all the recitatives are given to the tenor. These were declaimed by Mr. Montem Smith with good effect throughout; and we may also say that in the short trio, "Say, where is He born," Messrs. Swire and Everett were thoroughly efficient. The music evidently produced a profound impression upon the listeners; and we sincerely hope that, the work having been now presented under such favourable circumstances, will not be doomed again to a quiet slumber. After "Christus" Mendelssohn's 42nd Psalm, "As the hart pants," was given, the principal vocalists being Madlle. Tietjens and Mr. Montem Smith, both of whom, it is needless to say, were highly successful, Madlle. Tietjens, especially, delivering the solo, "For my soul thirsteth for God," with true religious fervour. Of Mr. Henry Holmes's new Cantata, "Praise ye the Lord" (unfortunately placed immediately after these great works of Mendelssohn and before a selection from the compositions of Handel) we can only say that, although in no part reaching the dignity of really sacred music, it is carefully written and appropriately instrumented. The choruses are merely hymn-tunes; and the solo part (well given by Miss Edith Wynne) has little interest; but the composer has at least done well to keep within his powers, and if his music does not excite, it at least does not offend. Of the selection from Handel—in which Madlle. Tietjens, Madame Sinico, Miss Edith Wynne, Madame Patey, Mr. Vernon Rigby, and Mr. Santley took part—it is unnecessary to say more than that "Solomon," "Jephtha," and "Judas Maccabeus" were the oratorios extracted from, and that every solo was excellently rendered, and all the choruses given with a precision which showed the result of good training.

The only classical music contained in the evening concert at the Shire Hall was a selection from "Le Nozze di Figaro," which included the Overture and several of the most popular vocal pieces, the vocalists being Madlle. Tietjens, Madame Sinico, Miss Edith Wynne, Mr. Montem Smith, Mr. Santley, and Mr. Lewis Thomas. Those, however, who came to hear well-known singers in the music of the day were

amply gratified, not only by the quality but by the quantity, provided for them.

"The Messiah," on Friday morning, attracted a large audience. The principal vocalists were Madlle. Tietjens, Miss Edith Wynne, Madame Patey, Miss Marion Severn (who again proved herself an able exponent of the highest style of sacred music), Mr. Vernon Rigby, Mr. Montem Smith, Mr. Santley, and Mr. Lewis Thomas. Although this oratorio was the last of the performances in the Cathedral, the Festival actually concluded with a chamber concert at the College Hall in the evening, at which some very excellent classical music was given by the principal stringed instrument performers, without any sign of that diminution of power which might reasonably have been expected after the labours they had gone through.

Before concluding our notice of this Festival, we must mention that Mr. Done was at the organ in all the morning performances in the Cathedral; and that Dr. Wesley accompanied most ably on the pianoforte at the concerts in the Shire Hall, and presided at the organ during the evening performance in the Cathedral. Too much praise cannot be given to Mr. Townshend Smith, whose exertions as conductor form only a portion of his work during this arduous week. Those who see his unceasing activity in every portion of the business part of the Festival, his courteousness of manner towards all with whom he is brought into contact, and his readiness to supply every information to those whose duty it is to record the particulars of the performances in the public papers, can alone know how much of the real success of the meeting at Hereford is due to his individual influence and flagging zeal in the cause.

The preliminary results of the Festival have not been correctly ascertained at the time of our going to press; and we shall therefore reserve these particulars for our next number. H. C. L.

FOUR or five years ago we mentioned a visit which we paid to the beautiful little church in the village of Herne; and we have this season been pleased to revive our recollections of so perfect a specimen of our unpretentious old places of worship, of which it must be remembered the martyr Ridley was once Vicar. Since we first became acquainted with this church, many important improvements have been effected. The chancel has been restored; and every effort has been made to preserve the original appearance of this portion of the building by remodelling the levels of the floor, rendering the steps of an easier grade; carving eight new stalls to correspond exactly with the six old ones which remained, and replacing them all in their ancient position; putting new seats and framing to the bench-ends, with their finely carved poppy-heads; substituting for the old altar-table, a new one of oak; and by many other judicious renovations recalling to mind much of the primitive beauty of this interesting edifice. An organ of the best description in arrangement, material and finish, built by Messrs. Lewis and Co. of Brixton, has been also erected, the funds for the purchase of which have been greatly aided by amateur musical performances, several of which have taken place in the handsome new schools, recently built at a large cost in the vicinity of the church. Much of the successful issue of these many reforms is owing to the zeal and perseverance of the Vicar, the Rev. J. R. Buchanan, whose indefatigable exertions in training his choir and in selecting the most appropriate music for the service have long been recognised by many of the visitors to Herne Bay, who make it a rule to walk over to the picturesque village church every Sunday during their sojourn at this watering-place.

THE Foundation-Stone of the National Schools of St. Anne's, Brookfield, Highgate, was laid on the 27th July by Miss Burdett Coutts (who has generously given the site for the buildings) in the presence of a large number of distinguished visitors, most of the leading families of the neighbourhood, the clergy of the parish, &c. The musical portion of the ceremony was performed by the members of the choir of St. Anne's, who gave their services on the occasion. The Psalms were excellently chanted; and Goss's anthem "O taste and see"—the verse parts taken by Master Batho, Messrs. Parry, Remington, and Fowler—was rendered with the utmost effect. It is but fair to state that this choir has only been formed six months; and although during that time both men and boys have striven hard to do their best, much of their progress must be placed to the credit of their able instructor, Mr. Samuel Porter, the organist of St. Anne's, whose perseverance in the cause is entitled to the utmost praise. Miss Burdett Coutts, after laying the stone, addressed a few words to those present, expressive of her pleasure in taking part in such a work. A vote of thanks was then awarded to Sir W. Bodkin (Chairman of the Committee), and the Benediction having been pronounced by the Bishop of Gloucester and Bristol, the proceedings terminated.

St. Mark's Church, Lewisham, was consecrated on the 20th July by the Bishop of Rochester. There was a large congregation present, and a full Choral Service was rendered in a very creditable manner by the choir, assisted by some of the members of the choir of St. Stephen's, Lewisham, and others, under the direction of the recently appointed organist, Mr. Samuel Gee, who presided at the instrument on the occasion. The organ has ample power for the church. It was built by Mr. Henry Willis and designed by Mr. C. Warwick Jordan, Mus. Bac., Oxon. (Organist of St. Stephen's, Lewisham). It contains nine stops in the swell, nine in the great, two in pedals, with five couplers (including swell, super and sub), pedals radiating and concave. The pneumatic action is applied to the great and couplers.

A LETTER, signed Rachel Gray, informs us that the writer has formed a new Choral Society called "The Concordia," at Leamington, which is likely to be well supported. The number of voices is to be limited to 32. Non-performing members are to be permitted to join the choir, and attend rehearsals, but not to take part in the concerts. Three performances are to be given during the winter, at the first of which it is proposed to give Mendelssohn's "As the Hart pants," and "Hear my Prayer;" at the second Gounod's "Messe Solennelle;" and at the third Spohr's "Last Judgment." The conductor is Herr Adolph Gollmick; and the following gentlemen have joined the Society: MM. Ch. Goffrie, B. Tours, Rosenthal, N. Mori, Walter Pettit, Pollitzer, Ch. Oberthür, and Paque, besides the sisters Doria, Mr. F. Penna, &c. So well organized an Association deserves every success.

We regret that our space will not allow us to do more than quote a few detached extracts from an excellent criticism upon the model performances at Weimar of four of Wagner's operas—viz., "Der Fliegende Holländer," "Tannhäuser," "Lohengrin," and "Die Meistersinger"—which appears in the *Guardian*, of the 27th July, under the signature of "C.A.B." The recent production of the first-named work at Drury Lane, has rendered the music familiar to many of our readers; but the following remarks upon "Tannhäuser" may be interesting:—

"An aria of extreme beauty which Wolfram sings, and the septet to which it leads, in which the Landgrave with his five bards unite their voices in persuading him to return, and in which he subsequently also joins, bring the first act to a most brilliant conclusion. The battle of the bard, founded on another well-known legend, and preceded by a remarkably beautiful aria for Elizabeth, a duet between Elizabeth and Tannhäuser, on their first meeting

after his return, at least as beautiful, together with a gorgeous processional march, form the substance of the second act. At the beginning of the third and last act, Wolfram finds Elizabeth praying before a picture of the Virgin in a valley near the Wartburg. The pilgrims return: in vain she seeks for Tannhäuser among them. She retires to the Wartburg, and there dies. Wolfram remains alone and disconsolate; his address to the evening star, as beautiful as a Schubert lied, in which he prays for her consolation, is singularly touching."

The plot only of "Lohengrin" is given; but of "Die Meistersinger" it is said—

"Though the music is continuous, and though the orchestra may be said to play the chief rôle, it must not be supposed there are no tunes; on the contrary there are tunes, both for solo and concerted voices, in the richest profusion. What strikes one most on a first hearing, and this is at once observable in the overture, is the wonderful tone-colouring which Wagner produces. Both as regards the immense volume of sound produced, which never degenerates into mere noise, except for some special purpose—as for instance where it is necessary to illustrate a scrimmage among the apprentices—as well as in respect of the quality and variety of tone attained, his treatment of the orchestra is as remarkable as it is masterly and containing. The music throughout is of the most varied character and of the utmost complication, but as it is in its design rather than in the effect produced that its complication consists, I found it by no means so difficult to follow as I had been led to anticipate."

INTERNATIONAL EXHIBITION OF 1871.—We are requested by Her Majesty's Commissioners to state that there is no foundation for the rumour that the International Exhibition appointed for 1871 is to be postponed by reason of the war. The first of the series of Annual International Exhibitions of Selected Works of Fine and Industrial Art and Scientific Inventions will take place next year, as already announced.

We regret to announce that Mr. J. N. Harrison, who has held the office of President of the Sacred Harmonic Society from its foundation in 1832, died on the 19th ult., in his 80th year.

THE North London Festival Choir held its first rehearsal on Wednesday, the 17th ult., in Barnsbury Hall, Islington. The want of such a choir has long been felt in this district, and a committee of musical gentlemen have decided upon holding monthly rehearsals throughout the year. The success was manifest from the large number of good vocalists who have already become members, and from the able manner in which the "Hymn of Praise" (Lobgesang) was rehearsed, under the direction of Mr. W. Robinson. Mrs. Paulsen was a most able accompanist.

THE New Polyhymnian Choir's programme at the public concert last month included part-songs, glees, solos, &c. Amongst the part-songs, "Sweete flowers ye were too faire," "Once upon my cheek," and "O my love is like the red red rose," were the most successful, and narrowly escaped encores. The solos by the Misses Badham, Cullingworth, Cox, Bent, Percy, Davis, and Vincent; and Messrs. Fruin, Charles, Albert, Bennett, and Austin, gave great satisfaction to a large audience, more especially the Jewel Song, ("Faust," by Miss Vincent. Mrs. Paulsen accompanied, and Mr. W. Robinson conducted, with their usual ability.

WORKMEN'S INTERNATIONAL EXHIBITION.—

On Friday, the 5th ult., an Evening Concert was given by the St. Peter's Choral Society in the International Exhibition, Agricultural Hall. The programme consisted of choruses, part-songs, glees, solos, &c., selected from the works of Bishop, Sullivan, Rossini, and other eminent composers. The soloists were Miss Mullins, Miss Sweetman, Miss S. Edwards, Mr. Gladman, and Mr. Sargent; Conductor, Mr. A. J. Lopresti; Pianist, Mr. J. Stephens (Organist of St. Matthew's Church, City Road). The concert was received with decided approval by an audience of over 7,000 persons.

OUR readers will be grieved to hear of the death of Mr. Bowley, the well-known manager of the Crystal Palace and treasurer of the Sacred Harmonic Society, who committed suicide from a river steamer near

Greenwich on the 25th ult., while labouring under temporary derangement produced by long illness. Though promptly taken out by Inspector Goode, of the Thames Police, life was extinct before he could be got on shore.

Bibicbs.

NOVELLO, EWER AND CO.

Nala and Damayanti. A Dramatic Cantata. By Sophie Hasenclever, for solo voices, chorus and orchestra. Composed by Ferdinand Hiller, Op. 150. The English translation by Natalia Macfarren.

In the great difference of opinion which exists as to the merits of so-called advanced music is for some reasons to be deplored, yet it is a sure and welcome sign that a certain amount of consideration and thought is now being bestowed on what was hitherto considered only worthy of contempt. Although in "Nala and Damayanti" Ferdinand Hiller has not rushed wildly away from all conventional ideas of musical form, yet as might be expected from his talent and long experience, he has produced a work far above the ordinary level. The reception of a dramatic Cantata such as this by the public, must to a certain extent depend upon the merits of the libretto and good librettists are rare; but it must in fairness be stated that the librettist has to cater for a public whose appetite for fiction, even in such a small matter as a "book of the words" is ruled by an evervarying and unaccountable fashion. An unwholesome taste for a combination of romance and religion, is quite enough to account for the welcome accorded to the almost serio-comic words of Benedict's "St. Cecilia." How even the graceful music of the "May Queen" has so long existed without being divorced from the jaded story of Robin Hood, is a marvel. Mr. Barnett revived the dreamy mysteries of Coleridge's "Ancient Mariner," just at the time when a large section of the public rejoiced over songs set to absolutely meaningless, though rhyming words. Now that "Silent seas" and "Albatrosses" (attached to uncomfortably high notes) have had their day, we seem to be drifting into a region of Indian romance. Schumann has left us a "Paradise and the Peri"—a very fine work which deserves to be better known, yet Mr. Barnett has given us another; and we have before us a "Nala and Damayanti." Dr. Hiller might have fared worse as regards his libretto, for though not of a very substantial kind, it offers many capital points for musical treatment. The beautiful and pure Damayanti, daughter of King Bhima, is introduced, reclining in the palace garden surrounded by her maidens and in all the pomp and luxury of eastern magnificence. But some hidden grief is so plainly eating at her heart, that her attendants prevail upon her to relate, how she was led spell-bound to follow a flock of lovely swans, one of which more gorgeous than his fellows having drawn her steps to a sacred spot, announces the love of Prince Nala, beautiful and good. Bhima, thinking the time had arrived when his daughter should be wedded, proclaims a day for the appearance of her suitors at his court. In the mean time Nala on his way to his beloved Damayanti, is arrested by a vision of Immortals, who bid him tell her that she is too lovely and chaste for mortal man, and must prepare to be the bride of an Immortal. Thus charged to bear the message fatal to his happiness, he at length finds his loved one. Their joy at meeting is mutual, but, alas, soon marred by the decree of the Immortals, which true to his promise he tells: yet she still vows constancy to him alone. When the dreaded day arrives, the Immortal suitors and Nala present themselves, and Damayanti must make her choice. All are so resplendent, she cannot distinguish her beloved Nala, when the Immortals to reward her faithfulness vanish out of sight and leave Nala only, whom she with joy accepts as her lord. The introduction consists of a few plain chords, Andante mosso, followed by an Allegro grazioso, commencing,



this graceful theme with which the Introduction also closes, is nicely contrasted by another of a different character in A minor. The first seven numbers complete the scene of Damayanti and her maids in the garden, and include a really charming two-part chorus for female voices, (No. 2), linked by a clever recitative to an Allegro giocoso, the pretty theme of which runs through Nos. 3—4—5, enriched by light and varied accompaniments.



Also a soprano Song (No. 7) "Oft when noon is burning," so sweet and melodious that it will no doubt be often heard apart from the context. The chorus which welcomes Bhima's appearance "Hail Bhima" (No. 8), is bold and effective. Somebody marches somewhere of course; on the whole, therefore, it is a matter of congratulation that Bhima and his cortège are able to pace to the Temple during 22 bars "dolce." If the Temple were not conveniently close to the Palace, the repeats would be tedious. The prayer to Indra (No. 13), will depend for its effect upon the excellence of the performance more than any special detail. Nala's first appearance is ushered in by a dreamy recitative followed by most interesting music describing his interview with the Immortals. One characteristic passage is worth quoting.



The music given to Damayanti (Nos. 17—18) is full of variety, little phrases of pure melody being interwoven with sounds which express most vividly frequently changing emotions. While praying for a sight of her Nala, his almost miraculous entry at the moment is preceded by the following weird sentence.

Words from the "Christian Year,"
(By the kind permission of Messrs. Parker and Co.)

PART-SONG.

Music by J. BAPTISTE CALKIN (Op. 74).

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

TREBLE. *mf* Un - heard in sum - mer's flar - ing ray, Pour forth thy notes, sweet

ALTO. *mf* Un - heard in sum - mer's flar - ing ray, Pour forth thy notes, sweet

TENOR
(8ve. lower). *mf* Un - heard in sum - mer's flar - ing ray, Pour forth thy notes, sweet

BASS. *mf* Un - heard in sum - mer's flar - ing ray, Pour forth thy notes, sweet

ACCOMP.
♩ = 84. *mf*

sing - er, Woo-ing the *still sweet au - tumn day; Bid it a mo - ment

sing - er, Woo-ing the still sweet au - tumn day; Bid it a mo - ment

sing - er, Woo-ing the still sweet au - tumn day; Bid it a mo - ment

sing - er, Woo-ing the still sweet au - tumn day; Bid it a mo - ment

lin - ger, Nor fly, nor fly too soon from Win - ter's scowl - ing eye. Un -

lin - ger, Nor fly, nor fly too soon from Win - ter's scowl - ing eye. Un -

lin - ger, Nor fly, nor fly too soon from Win - ter's scowl - ing eye. Un - heard .

lin - ger, Nor fly, nor fly too soon from Win - ter's scowl - ing eye. Un -

* "Stillness of the autumn day."—(Original).

- heard in sum - mer's flar - ing ray, Pour forth thy notes, sweet sing - er,
 - heard in sum - mer's flar - ing ray, Pour forth thy notes, sweet sing - er,
 in sum - mer's flar - ing ray, Pour forth thy notes, sweet sing - er,
 - heard in sum - mer's flar - ing ray, Pour forth thy notes, sweet sing - er,

cres. Woo-ing the still sweet au - tumn day; *mf* Bid it a mo-ment lin - ger, Nor
cres. Woo-ing the still sweet au - tumn day; *mf* Bid it a mo-ment lin - ger, Nor
cres. Woo-ing the still sweet au - tumn day; *mf* Bid it a mo-ment lin - ger, Nor
cres. Woo-ing the still sweet au - tumn day; *mf* Bid it a mo-ment lin - ger, Nor

fly, nor fly too soon from Win-ter's scowl-ing eye. The black-bird's song at
 fly, nor fly too soon from Win - ter's scowl-ing eye. The black-bird's song at
 fly . . . too soon from Win - ter's scowl-ing eye. The black-bird's song at
 fly, nor fly too soon from Win - ter's scowl-ing eye. The black-bird's song at

cres.
e - ven-tide, The black-bird's song at e - ven-tide, The black-bird's song at
cres.
e - ven-tide, The black-bird's song at e - ven-tide, The black-bird's song at
cres.
e - ven-tide, The black-bird's song at e - ven-tide, The
cres.
e - ven-tide, The black-bird's song at e - ven-tide, The black-bird's song at

f
e - ven-tide, And hers who gay as-cends, And hers who gay as-cends,
f
e - ven-tide, And hers who gay as-cends, And hers who gay as-cends,
blackbird's song, And hers, . . and hers who gay as - cends,
f
e - ven-tide, And hers who gay as-cends, And hers . . who gay as - cends,

p
Filling the heavens far and wide, Are sweet, are sweet, But none so blends . as
p
Filling the heavens far and wide, Are sweet, are sweet, But none so blends . as
p
Filling the heavens far and wide, Are sweet, are sweet, . . But none so blends as
p
Filling the heavens far and wide, Are sweet, are sweet, But none so blends . as

dim. *pp*

thine, With calm de - cay, with calm de - cay and peace di - vine, With calm de -

dim. *pp*

thine, With calm de - cay, with calm de - cay and peace di - vine,

dim. *pp*

thine, With calm de - cay and peace, . . and peace di - vine, and

dim. *pp*

thine, . . . With calm de - cay and peace di - vine,

dim. *pp*

cay, . . . with calm . . de - cay . . and peace

and peace di - vine, with calm . de - cay . . and peace

peace . . di - vine, with calm . de - cay . . and peace

. . . with calm . . with calm de - cay and peace

cal.

di - vine, . . . and peace di - vine, and peace di - vine. . .

cal.

di - vine, . . . and peace di - vine. . .

cal.

di - vine, with calm de - cay and peace di - vine, and peace di - vine. . .

cal.

di - vine, with calm de - cay and peace di - vine. . .

(4)

A Folio Edition of this Part-Song is published by Novello, Ewer and Co., price 1s.



The joy of their meeting followed by sadness when true to his vow, Nala gives the Immortals' message, finds in (No. 19) an apt representation, and for truthfulness of painting, is not surpassed by any portion of the work. Of the Finale (No. 20), it need only be said, that it will be found a climax well worthy of the Cantata.

It would be quite unjust to give a definite opinion on such a work until we have heard it with the instrumentation; not only are the vocal parts supported by rich orchestration, but the success of such a work as a whole depends largely on the continuity of idea, yet contrast of construction between the separate numbers. As to its general style, it may be said to remind us constantly of Schumann, rarely touching the unusual progressions of Wagner; but, nevertheless, fresh and vigorous, and with no lack of melody. No. 10 contains one or two phrases perhaps rather commonplace, No. 13 reminds us of Mendelssohn in many places, and elsewhere some progressions not entirely satisfactory will be found. But these small faults do not palpably reduce the general value of the whole, and it is easy to prophesy for it a lasting popularity. Before these pages have been scanned by many of our readers, "Nala and Damayanti" will probably have had as fine a rendering as tried performers and careful rehearsing can give it. We have little doubt what kind of verdict will be passed upon it by one of the best audiences in the kingdom.

Felix Mendelssohn Bartholdy's Songs. Edited and in part translated by Natalia Macfarren.

WHEN we consider to what an extent vocal music is practised in this country—that it forms an item in the prospectus of all good schools, and that every young lady who has, or thinks she has, a voice, takes lessons in this accomplishment as a matter of course—it appears extraordinary that the songs which command the largest sale are written by persons who are, as a rule, utterly incompetent to produce a piece of music of any other class whatever. Of course all reflecting people must be aware that the vocal works of a composer who is worthy of the name, form but a portion of the compositions which he bequeaths to the world; a real artist sometimes giving expression to his thoughts by instruments, sometimes by voices, and sometimes by the two in combination. In confirmation of this, it may be mentioned that Schubert, who became popular as a song-writer, and retained that position for many years, even with musicians themselves, was afterwards discovered to have produced orchestral and solo instrumental works of a class worthy almost to rank with the compositions of the greatest masters. The fashionable patronage of the vapid effusions of those so-called "composers" of vocal music who have discovered the trick of writing exactly to the level of the uncultivated taste of the larger number of purchasers, not only gives undue prominence to many persons, whose names are scarcely ever mentioned in musical circles, but it keeps back the songs of those who wrote not for a day but for all time, and whose smallest sketch is superior to all that popular domestic trash, which is too often invested with a semi-religious flavour, to disarm criticism and conceal the poverty both of the words and music. Were we not convinced of this fact, we might indeed wonder how little is really known of the exquisite songs of Mendelssohn, with the exception perhaps of some half dozen which have somehow struggled into popularity. Many amateurs will be astonished to find that the volume now before us contains seventy-eight songs, a large number of which, although, as we have said, probably almost unknown in England, are quite as beautiful as those with

which everybody is acquainted. From so rich a collection it would be impossible to do more than mention a few of those which appeal irresistibly to our sympathies. The "Swiss Spring Song" (No. 6) is one of the most charmingly fresh melodies ever wedded to this tempting theme; the sparkling accompaniment lending an additional charm to the voice part, and the light phrases suggestive of the warbling of the birds, being interwoven with the melody in a manner totally unlike the conventional pianoforte twittering usually found in songs where any member of the "feathered choir" happens to be mentioned. No. 5, the "Evening Song," with its calm theme, accompanied with flowing quavers throughout, is just the little musical poem that we should imagine an intelligent vocalist would be delighted to recite to her home circle. "In Autumn" (No. 17), in Mendelssohn's favourite key, F sharp minor, has a tinge of pathos in perfect sympathy with the words, and is a proof, both in melody and harmony, what real effect can be gained by simple means. "Forsaken" (No. 21), in D minor, is another beautiful little song, placidly accompanied with some chords which materially heighten the expression of the voice part, the song closing with the harmony of the dominant in the accompaniment, which has the effect of lengthening out the mournful feeling of the final vocal phrase. The "Fairy Revel" (No. 28) is full of life, and commences with the pianoforte in the style of the composer's instrumental "scherzo" movements, the voice afterwards beginning *piano*, with the accompaniment in unison and octave. This song requires both a good vocalist and a good pianist to give it due effect. "The Hour of Dawn" (No. 37), in 3/4 rhythm, has a charming theme, to which an *agitato* accompaniment gives an additional vitality. Nos. 43 ("The Herdsman's Song"), 46 ("In a Gondola"), 51 ("A voice from the lake"), 53 ("Night Song"), 71 ("A bird is softly calling"), 76 ("The Maiden's lament"—a highly effective song, in B minor, with an unceasing semiquaver accompaniment), and 78 ("Thou who hast doomed man to die," originally composed for the Oratorio, *St. Paul*, but replaced by "I will sing of Thy great mercy"), may also be mentioned as amongst the characteristic specimens of the composer's genius, although it is needless to say that, did our space permit, we might increase our list to an indefinite extent. Respecting Madame Macfarren's share in the preparation of this volume, we must say a few words. There can be no question that whoever undertakes to translate the words of these songs should be not only a German scholar, but a poet and a musician; and we may add that it becomes a somewhat delicate task to write new words to those compositions already identified with the verses of the late Mr. Bartholomew. That the present editress has shown all these requisite qualities may be at once seen by the faithfulness of the translation, the extreme adaptability of the words to the music, and the desire she has shown to retain the original English versions of Mr. Bartholomew wherever she could reconcile them with her own idea of the realisation of the composer's intention. Very many of the songs to which Madame Macfarren has supplied the translation go so excellently with the words that it almost appears as if the music had been originally written to them. Of course, in the well known compositions, even with those persons who really think the new words an improvement, there will be the difficulty of getting over the effect of first impressions; and, although we do not ourselves believe that in every case the new translations will supersede those of Mr. Bartholomew—which, with all their faults of occasional harshness with the music, are extremely skilful renderings of the original—we have no doubt that in the majority of instances they will be readily accepted. In the "First Violet," for example, the phrase "Flowers more gay deck its bed" is replaced by the words "Gay are the flowers, blue and red," which are surely easier to sing, and infinitely better suited to the music. Again, in the same song, the passage commencing with the holding F is difficult to sing to the words "The violet, the violet

that first bloomed so sweetly for me," the notes following too rapidly for the due expression of these syllables. In the new translation the line is "Before me arises a violet that fadeth not," which is unquestionably more euphonious, although not so accurate a translation. We may say, however, that in the preface it is announced that whoever prefers the English version hitherto in use of any of these songs (all of which are published separately) can always obtain them. Before concluding our notice of the contents of this interesting volume, it should be mentioned that "But the Lord will gather" (No. 77) and "Thou who hast doomed man to die" (No. 78) are here printed for the first time, and that the "Maiden's lament," already noticed, although published some five or six years ago, is scarcely known. A good word must be said at parting for the excellent manner in which this book is put forth. The design on the front cover is extremely beautiful; and the elegance of the binding will render it a most attractive volume for the drawing-room table.

The Offertory Sentences. Joseph Barnby.

This little work will supply a want generally felt. The settings vary greatly in style, and thus offer a wide range of selection for every taste. Nos. 1, 3, 4, 7, 11, 17, 20, are specially recommended as combining good melody with such extreme simplicity, as to be everywhere available. It may perhaps be remarked that the singing of the sentences by the choir affords a very desirable rest to the chanter, whilst it also prevents the collecting of the alms from appearing, as it often does otherwise, a digression from the order of service.

Give unto the Lord the glory. Thanksgiving Anthem (for Harvest and other Festivals), by J. Frederick Bridge, Mus. Bac., Oxon, Organist of Manchester Cathedral.

This Anthem is smoothly written, melodious and spirited, and yet well within the powers of any ordinarily efficient choir. The words, as far as we can judge, by no means limit its use to Harvest or other Festivals; it will no doubt be welcomed by many churches where there are frequent offertories.

Spring's Message (Frühlings-Botschaft), by Niels W. Gade.

It will not surprise our musical readers to hear that this is strongly Mendelssohnian, but the music is so very good of its kind that Societies will be glad to have it in its present cheap form. It may be briefly described as a part-song of more than ordinary length with a charming independent accompaniment, easily and effectively arranged for the piano from the full score. One fact, in addition to its general excellence, will commend it to amateurs; the tenor part is not, as it is in many of Mendelssohn's works, fatiguingly high.

To the Red Breast. Part Song. Words from the "Christian Year." Music by J. Baptiste Calkin.

This song forms No. 10 of a set of Part Songs and Glees, by a composer who is rapidly making a name for unaccompanied choral music. As the poetry demands, Mr. Calkin has given us a cheerful and melodious theme, which commences with an effective key-note pedal, and is harmonised throughout with much skill. The change from E to F major, at the words "The Blackbird's song," is a point worthy of attention, and the modulations which follow seem to grow up naturally from the feeling of the words. This part-song is well worthy the attention of choral Societies.

Autumn. Part Song. Poetry by P. B. Shelley. Music by Alfred James Sutton.

Mr. Sutton writes well for the voices; and, as a rule, his harmonies are appropriate and unpretentious. The song opens with an *adagio*, in B minor, which is followed by an *allegretto* movement, led off by the tenor, which is afterwards joined by the bass, then by the first soprano, and lastly by the second soprano. The conclusion of the song, with the major chord, is effective; but, in the first

verse, the final word, "Se - - pul - - chre," is an unfortunate one for lengthening out. This is the last of a set of six part-songs by the same writer, who certainly seems to have much feeling for this class of composition.

Original Compositions for the Organ. By Henry Smart, Nos. 3, 4, 5, 6.

ALL Organists will be glad to find that this series, which commenced with the admirable Choral with variations, in E flat, is now being pushed forward. No. 3 is a grand Solemn March not inaptly so named, which will well repay the trouble it will give to some of the younger lovers of the king of instruments. No. 4, an Andante in G major, is of a more generally useful stamp than its predecessor, and is in its talented author's very best vein. It is simple, melodious, and thoroughly adapted for church use. No. 5, Andante in A major, though not so calm and sombre as No. 3, will perhaps carry off the palm for gracefulness, the flowing accompaniment in the left hand being very effective. No. 6, in E minor, is again strictly devotional in style, a charming, almost sunny close, being effected by the modulation into the tonic major. Most of our readers must have been often disquieted, if not annoyed, at the voluntaries selected by many organists. If the music is not so bad as to be positively irreligious, it often is so utterly devoid of style as to suggest no feelings of any kind, except anxiety for the speedy appearance of the final cadence. If Mr. Smart will give us more of such genuine inspirations, he will alike benefit clergy, organist, and congregation. We very much doubt, however, whether sensible persons could be played out of church with such music: if they are, it will be the performer's fault.

LAMBORN COCK & Co.

Medora. A Roverie, for the Pianoforte.

Composed by Charles Salaman.

ALTHOUGH the form of composition adopted by Mendelssohn in his "Songs without words," has been often successfully followed by other composers, it is only rarely that the idea has been carried out in all its integrity. Occasionally, certainly, we meet with a piece where, as in the "Lieder ohne worte," the music is allowed to tell its own tale; but usually, not only titles are given, but a verse is extracted from some well-known poem, which it is intended that the composition shall illustrate. Apart from this being opposed to the true spirit of the wordless song—the very indefiniteness of which is one of its greatest charms—there is the objection that none of the listeners are supplied with this key to the composer's intention, the performer indeed being the only person acquainted with it; and the piece therefore—although avowedly a descriptive one—can only be judged of as abstract music by a general audience. Mr. Salaman's "Medora" is so excellent a composition in every respect, that we should have preferred it without the verse from the "Corsair" which accompanies it; not because we think that the feeling of the poetry is at all unsuccessfully expressed, but because in music so eloquent, we long to claim the artistic privilege of conjuring up our own ideas during its performance, a privilege which Mendelssohn so thoroughly appreciated, that he refused to reveal the thoughts which possessed him when he wrote some of his "Songs without words," although requested to do so. Pianists who can sing and accompany with the same hand, will find this an exquisite little piece, the extreme beauty of the melody alone being certain to ensure it a ready welcome in any drawing-room.

Where the bee sucks, Transcribed for the Pianoforte, by Arthur O'Leary.

WE have always been of opinion that the word "Transcription" by no means describes the modern pianoforte solo, in which some well-known song is taken as the subject; for our experience proves that in the majority of these pieces the composition begins at the very point where the "Transcription" ends. As a rule, we have a

short introduction, in which is shadowed forth the theme which has been selected; then comes the melody, arranged for the right or left hand—and sometimes distributed between the two—and this is followed by a series of variations which, before the rise of "Transcriptions," used to be detached and numbered, with double bars between each. Mr. O'Leary's piece is no exception to this plan; but it is an elegant and refined composition, and will be found excellently adapted for teaching. Dr. Arne's beautiful air—one of the most perfect Shakespearian illustrations ever written—will always please; and the graceful manner in which it has been treated by Mr. O'Leary cannot fail to enhance its attraction to all young pianists who desire to show that they can do something more than merely play a melody. The first variation, divided between the two hands, is exceedingly effective, and will be found good practice for touch. We think it scarcely necessary to announce in a foot-note that the cadence at the conclusion of the piece may be "omitted if desired," as most certainly, without such intimation, performers will take the liberty of doing so, if they feel inclined. It may, however, be a satisfaction to find that the composer's consent to this excision is given in print.

Come May, with all thy flowers. Song. Words by T. Moore.

Oh! Charity, blest gift of Heaven. Song. Words by Mrs. J. W. Seager.

Composed by Claudius H. Couldery.

A FLOWING melody in D major expresses Moore's poetry tolerably well; but there is nothing particularly striking in the song. The harmonies show good musical feeling, and the accompaniments although somewhat monotonous, are carefully written, and never get in the way of the singer—an important matter in so unpretentious a ballad. The second song suggests a mild theme, and Mr. Couldery has not been able to lift it above the common-place. Singers, however, will find the melody perfectly vocal; and there is an artistic treatment about the song which will render it acceptable to musically trained listeners. Mr. Couldery has already done some good things; and if he would desire to do better, let him beware of writing below his own standard of art, for he may rest assured that the public will accept him at his own valuation.

ROBERT COCKS AND CO.

Marche Militaire, for the Pianoforte.

Valse Brillante. Ditto.

Composed by W. Bloomfield Goäté.

THESE pieces are very unequal in merit. The "*Marche Militaire*" has a bold subject, but is somewhat clogged with the harmonies, some of these—as, for instance, where the E natural proceeds to F sharp in the melody, against E sharp in the bass—being scarcely admissible. In the first bar of the second line, page 2, we may also mention that the two-fifths B, F sharp—A, E, are particularly disagreeable. The "*Valse Brillante*" shows that the composer is more at home in dance music; for his themes are pleasing, and his harmonies carefully written throughout. A good point is where the subject, originally in A flat, is introduced in C. This valse may be recommended both for teaching and playing.

Tired. Sacred Song. Poetry by Miss Helen Burnside. Composed by Miss Lindsay (Mrs. J. Worthington Bliss).

If compositions of this class really sell, there can be no reason why they should be sent for notice; for no conscientious reviewer could lend a helping hand to music so utterly destitute of colour, and it is always a thankless task to disparage songs signed by a composer who occupies the whole of a closely-printed page with a list of her works. Let us say, therefore, that the melody thoroughly expresses the sense of weariness; and we have little doubt that the audience will be in perfect sympathy with the singer.

Oh, doubting Heart. Song. Poetry by Miss Proctor. Composed by Alfred Scott Gatty.

MR. GATTY has written some very good music to Miss Proctor's poetry; and although we do not generally like the introduction of recitative in a simple song, the few bars which precede the *andante* to each verse have here an excellent effect, the words and notes being in perfect sympathy. The accompaniment to the slow movement is exceedingly graceful; the bar which echoes the few notes in the voice part especially adding much to the elegance of the phrase. This song should find favour with vocalists who seek effect by simple means, and we cordially commend it to their attention.

The Cuckoo. Ballad. The Poetry by Wordsworth. Composed by William Pinney.

IT would be a great benefit to composers if cuckoos would decide whether in their song (if such it may be called), they will drop a minor or a major third, or something between the two. It is true that cuckoo-clocks resolve the question beyond a doubt; and Beethoven, in his "*Pastoral Symphony*," has given us the major third as the true song; but musical listeners rarely hear this interval from the bird itself, and therefore we presume the matter must still remain in doubt. Mr. Pinney has written a minor third when the cuckoo's name is mentioned, the effect, however, being absurd in the next verse to the word "unto," and has moreover composed a very pretty melody to Wordsworth's suggestive verses, not the least merit being its extreme simplicity. The excellent manner in which it is harmonised throughout deserves also a word of commendation.

BREWSTER AND CO.

Excelsior. Words by H. W. Longfellow. Music by J. W. Elliott.

LONGFELLOW's words have again received a musical setting, this time by a composer who has already sufficiently proved that he can do nothing carelessly. There is much dramatic feeling shown throughout this song. The dreamy opening, in C minor, prepares the listener effectually for the nature of the composition; and the recitative is boldly written, and faithfully expresses the poetry. The change into C major, with the ascending bass passage in the accompaniment, is highly effective; and the phases of varied feeling are faithfully reflected in the music. The pianoforte part appears to us somewhat over elaborated in some places, especially where the words themselves, rather than the ideas which they call up, are represented in notes; as an instance of which we may mention the octave passage marked "*precipitato*," at the word "*Avalanche*," which rather depicts the descent of the avalanche than the thrill of horror which the contemplation of such an event would instinctively produce. The placid phrase, commencing with the words "*At break of day*," is set to Martin Luther's chant; and the song ends most effectively, the voice part dying off on the fifth of the key-note. On the whole this is a composition thoroughly worthy of Mr. Elliott's reputation.

WEEKES AND CO.

The Bright Sun is shining. Words by F. A. P. Composed by Catherine Few.

IF the composer of this song had attempted less, she would have achieved more. The opening melody is graceful and vocal; but afterwards it runs wild, and rushes into keys, as it appears to us, for the sake of showing how it can get out of them. The notation, too, is peculiar. Why, for instance, not write a minim, instead of two tied crotchets; and, where the cadence occurs on page 5, what can a crotchet and a minim mean, with a pause over nothing?

Original Correspondence. VOLUNTARY CHOIR SERVICE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It seems to be a general thing for Church Choirs to suffer a very perceptible diminution at this holiday season of the year. Organists and singers take their turns at the sea-side and elsewhere; and though, as a rule, the former are expected to supply deputies to fulfil their duties during their absence, the same restriction is not imposed upon the singers, nor do I think it should be: but their places might be supplied in some degree satisfactorily by voluntary help. Just as London people spend their vacation in the country, so do country folks pass their holiday in town; and if at this holiday season a notice were suspended at the church doors, intimating that assistance in the Choir would be acceptable, I have no doubt that the reduced choirs would be supplemented by strangers, who in many instances would be found to render efficient help. This state of things appears to me specially possible at sea-side places,—the favourite resort of London's overworked population. Take for instance, the case of the little place in which I am writing. The Church is in a good state of preservation; there is an outward appearance of orthodoxy in the building itself and in its lay and clerical offices; and yet, last Sunday evening, the surpliced choir was not sufficiently large to fill the stalls on *one side* of the chancel. I know one person who would most happily have tendered his services, if he had been aware of this fact in time, and if he had been sure that he would have met with cordiality; and I know that on a previous occasion a stranger (a friend of one of the choir) was among the singers and assisting with his voice.

Trusting that this suggestion is not too late for adoption during the present season,

I remain, SIR, yours truly,
R. S.

Seaford, Aug. 18.

TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

HORSHAM.—Tuesday, the 5th ult., being the anniversary of the restoration of the Parish Church, the event was commemorated by a full Choral Service, and also a selection of sacred music from Handel's Oratorio, "Israel in Egypt." The principal vocalists were Mr. Montem Smith, Mr. Winn, Mr. Horscroft, and Messrs Arthur Warner, Case, and Osmond: all of whom were highly successful in the solo music allotted to them. The Brighton contingent of the Sussex Choral Association added materially to the success of the service. Mr. Hopkins (organist of the Temple Church, London), presided at the organ, and most ably revealed the capabilities of this fine instrument. The choir, which consisted of about 200 voices, was conducted with much care and judgment by Mr. Tugwell, organist of the church.

MORPETH.—The new organ lately erected in the north transept of St. James's Church, was formally opened on the 4th ult., by Mr. H. S. Oakeley, Professor of Music in the University of Edinburgh. The instrument was built by Mr. T. H. Harrison, of

Rochdale, and its case, which is of stained pine, has been so designed as in no way to interfere with the magnificent architectural features of the building. The cost is £1,000, and, from its size and quality of tone, it will unquestionably rank as one of the largest and finest organs in the North of England. The voluntaries played at matins were a prelude by Brosgé; Aria from Cantata, No. 68, by Bach; Occasional overture by Handel; and Motett, "Insana et vana cura," by Haydn. At Even Song the voluntaries were Andante, from Lefebvre-Wely; Andante, Quartett, No. 2, Mozart; an extemporaneous prelude, Fugue, in G minor, by Bach; and Handel's chorus, "Let their celestial concerts." In the evening Professor Oakeley gave a recital upon the organ, and displayed its powers by many beautiful combinations of the stops.

SCARBOROUGH.—The opening of the new organ, built by Messrs. Hill and Son, of London, for the parish church, took place on the 4th ult. The choir was augmented for the occasion by the addition of the choirs of Christ Church and All Saints' Church; and the service was exceedingly well performed. The qualities of the splendid new instrument were displayed with the utmost effect by Mr. Naylor, Mus. Bac., organist of the church, who, both after the Morning and Evening service, performed a highly interesting programme of classical music. The collections amounted to about £53, including £10 given by the Right Worshipful the Mayor of Scarborough, Robert Forster, Esq.

ST. ANDREW'S.—A very interesting Organ Recital was given by Professor Oakeley, at the Episcopal Church on the 8th ult. The selection, which was strictly classical, was listened to with much attention by the audience, numbering about 200. The organ is a fine instrument, has three manuals, and has been lately erected by Messrs. Forster and Andrews, of Hull. The proceeds of the performance went towards liquidating the debt upon the church.

ULEY.—The new Organ, lately erected in the Parish Church, was opened on the 3rd ult. Service commenced at three o'clock, by which time the building was well filled. The choristers consisted of members of the Uley, Dursley, and Stinchcombe choirs; and the whole of the service, which included Goss's beautiful anthem, "O taste and see," was excellently rendered. At six o'clock a recital was given on the organ by Mr. Alfred W. Vowles, which brought out the excellent qualities of the instrument with much effect. Considering that it is only eighteen months ago since exertions were made by the rector (the Rev. C. C. Browne), together with the able assistance of Mr. W. B. Leach, (the organist), towards the acquisition of a new organ, the parishioners have every right to congratulate themselves upon so highly successful a result.

ORGAN APPOINTMENTS.—Mr. Thomas Clapton to St. Columba Church, Haggerstone.—Mr. Herbert Leach, Organist and Choirmaster of St. Ann's, Bewdley, to the Episcopal Church, Falkirk, N.B.—Mr. Charles J. Smith to St. Bartholomew's, Crewkerne, Somerset.—Mr. H. N. Graves to St. Paul's, Tottenham.

CHOIR APPOINTMENTS.—Messrs. Joseph Bullock and Thomas B. Guy, have been appointed Bass singers to the Choir of St. Swithin, Cannon Street.

IMPORTANT SALE OF COPYRIGHTS, MUSIC AND MUSICAL INSTRUMENTS, &c., the STOCK of Mr. OLLIVIER, of Bond-street.

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